

103rd SEASON

JOHN WILLIAMS, CONDUCTOR

The Boston Pops Esplanade Orchestra
July 1988

B O S T O N

P O P S

1 9 8 8

**THE BOSTON POPS
ESPLANADE
ORCHESTRA**

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor
Laureate

First Violins

Joseph Scheer
Maynard Goldman
Michael Rosenbloom
John Williams
Lisa Crockett
Kristina Nilsson
Susan Light
Sandra Kott
Nancy Meinhard
Sharan Leventhal
Ling Ling Guan
Victoria Kintner
Melanie Kupchynsky
Anita Brooker
Dianne Pettipaw
Cynthia Stutt

Second Violins

William Waterhouse
Paul MacDowell
Gerald Mordis
Pattison Story
Abraham Mishkind
Jason Meyer
Priscilla Hallberg
Harris Shilakowsky
Kay Knudsen
Clayton Hoener
Dorothy Han
Susan Shipley

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Rachel Fagerburg
John Englund
Lynn Rilling
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Ronald Lowry
Miron Yampolsky
Joan Esch
Donald Anderson
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

Flutes

Randolph Bowman
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Donald Robinson

Tuba

Gary Offenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Kay Kemper

Piano

Bob Winter

Organ

Berj Zamkochian

Librarian

William Shisler

Personnel Managers

Harry Shapiro
Lynn Larsen

Stage Manager

Cleveland Morrison

THE BOSTON POPS

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; the Boston Pops Esplanade Orchestra has made two tours of United States summer festivals and last November visited Japan with John Williams.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orches-

tral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the Foundation until the fund reached its goal of \$1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The Pops Shop, offering Boston Pops merchandise and staffed by members of the Boston Symphony Association of Volunteers, has two locations on the Esplanade: one is near the refreshment stand, the other by the Hatch Shell. All proceeds benefit the Boston Symphony Orchestra.

JOHN WILLIAMS



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*,

Indiana Jones and the Temple of Doom, and *The Witches of Eastwick*. He has received 23 Academy Award nominations and has been awarded four Oscars and 15 Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* Mr. Williams composed his latest film score for the recent Steven Spielberg film, *Empire of the Sun*. He received two Academy Award nominations this year in the category of Best Original Score for a Motion Picture, for *The Witches of Eastwick* and *Empire of the Sun*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, and "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games. Mr. Williams recently completed the theme for the 1988 Summer Olympics to be held in Seoul, Korea.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America, the Dream Goes On*, *Bernstein by Boston*, *Swing, Swing, Swing*, *Pops in Love*, and *By Request . . .*, featuring music of John Williams. Under a continuing exclusive contract with Philips Records, a

new John Williams/Boston Pops Orchestra recording of Holst's *The Planets* was released in April, with *Digital Jukebox* scheduled for release this month.

Mr. Williams has led the Boston Pops Esplanade Orchestra on a United States tour in 1985 sponsored by Signal Companies, Inc., and on a tour of Japan last November. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra,

the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. In the past few years he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.



HARRY ELLIS DICKSON



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts, and Music Director of the Boston Classical Orchestra. He recently retired from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston, including the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Vancouver Symphony, the

Orchestra London (Ontario), the Florida Symphony, the Edmonton Symphony, the Quebec Symphony, the Saskatchewan Symphony, the Jerusalem Symphony, and the National Arts Centre Orchestra in Ottawa. Already planning a busy guest conducting schedule for the 1988-89 season, his itinerary includes Pops concerts with a number of orchestras throughout the world.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from Boston's Berklee College of Music and Emmanuel College, Lesley College, Curry College, North Adams State College, Southeastern Massachusetts University, and from the American College of Greece. In the spring of 1987 he received honorary degrees from Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, July 2, 1988, at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Egmont Overture

Beethoven

Little Fugue in G minor

Bach-Cailliet

Air on the G String

Bach-Wilhelmj

Dedicated to the memory of Laning Humphrey (1985–1988), longtime
adviser to Arthur Fiedler and indefatigable promoter
of the Esplanade Concerts from their inception.

Suite from *The Water Music*

Handel-Harty

Allegro—Air—

Allegro deciso

INTERMISSION

THE STAR SPANGLED BANNER

From *Carmen* Suite No. 1

Bizet

Prelude to Act I—Aragonaise—

Intermezzo—The Dragoon of Alcala—

The Toreadors

Music of the Night, from *The Phantom of the Opera*

Lloyd Webber-Morley

Richard Rodgers Waltzes

arr. Anderson

George M. Cohan Medley

arr. Bodge

Give My Regards to Broadway—Mary's a Grand

Old Name—Nellie Kelly, I Love You—You're a

Grand Old Flag—You Remind Me of My Mother—

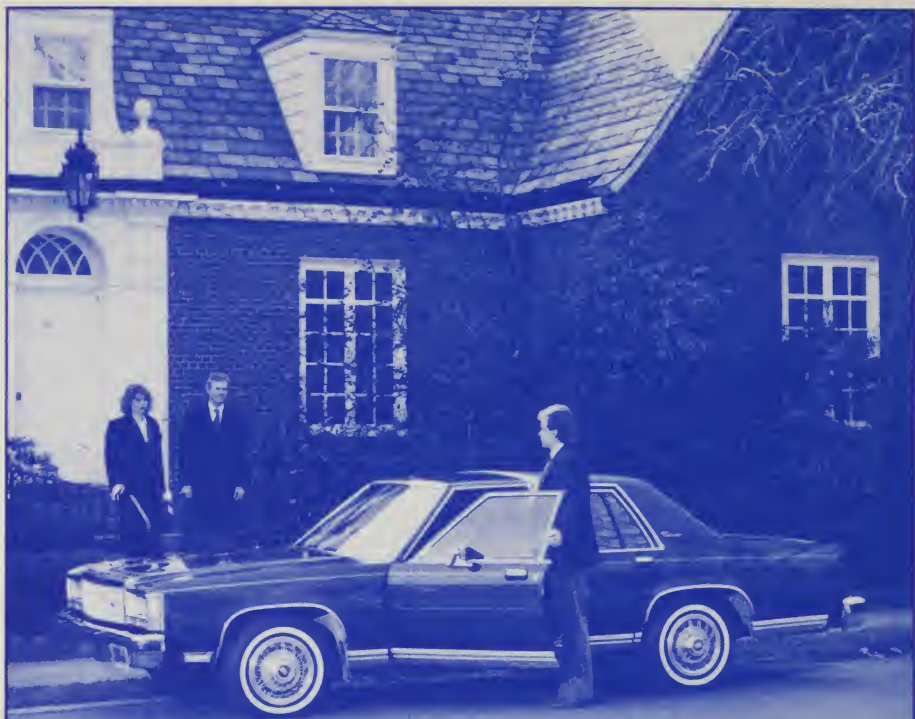
Harrigan—Yankee Doodle Dandy

Special thanks to the Baldwin Piano and Organ Company for providing the Boston
Pops Esplanade Orchestra with the use of a Model 636 organ for this year's
Esplanade Concerts.

**The Boston Pops New Music Program is principally funded by a generous grant from the
Chiles Foundation of Portland, Oregon.**

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano



**With Boston Coach,
getting there and back is
as pleasurable as the performance.**

Call a professionally driven Boston Coach sedan for getting
to the theater or the airport, for business or pleasure.
It's Boston's new convenient, reliable alternative—without traffic,
parking or weather worries.

For reservations call **617-387-7676** or **1-800-672-7676** out of state
Gift Certificates Available



PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 3, 1988, at 8

THE ESPLANADE

Jubilee 350

Williams

Suite from *The Incredible Flutist*

Piston

Introduction—Siesta—Hour in the Market Place—

Dance of the Vendors—Entrance of the Customers—

Tango of the Merchants' Daughters—Arrival of the Circus—

Solo of the Flutist—Spanish Waltz—Polka Finale

Balloon Sequence and Devil's Dance from

The Witches of Eastwick

Williams

INTERMISSION

THE STAR SPANGLED BANNER

Luck Be a Lady, from *Guys and Dolls*

Loesser-Ramin

The Magic of Walt Disney

arr. Ferguson

When You Wish Upon a Star—Whistle While You Work—

Someday My Prince Will Come—Hi-Diddle Dee-Dee—

Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah—

When You Wish Upon a Star (reprise)

Music of the Night, from *The Phantom of the Opera*

Lloyd Webber-Morley

Way Down Yonder in New Orleans

arr. Hayman

South Rampart Street Parade

Bauduc/Haggart-May

Special thanks to the Baldwin Piano and Organ Company for providing the Boston Pops Esplanade Orchestra with the use of a Model 636 organ for this year's Esplanade Concerts.

The Boston Pops New Music Program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

PATRIOTIC SING-ALONG

arranged by Richard Hayman

AMERICA

My country 'tis of thee, sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above the fruited
plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a
pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle
do or die
A real live nephew of my Uncle Sam,
Born on the Fourth of July
I've got a Yankee Doodle sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I am a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
Thy mandate makes heroes assemble
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white, and blue!
Three cheers for the red, white and blue!
Three cheers for the red, white, and blue!
Thy banners make tyranny tremble,
Three cheers for the red, white, and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land,
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO-© 1956-1958-1970 Ludlow Music, Inc., New York
Used by permission.

YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying
flag;
And forever in peace may you wave;
You're the emblem of the land I love;
The home of the free and the brave.
Ev'ry heart beats true, Under red, white and
blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored;
He has loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.
Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, July 4, 1988, at 8

THE ESPLANADE

The Olympic Spirit	Williams
Written for the 1988 Summer Olympic Games	
From <i>Gayne Suite</i>	Khachaturian
Lullaby—Sabre Dance	
Music of the Night, from <i>The Phantom of the Opera</i>	Lloyd Webber-Morley
Berlin Bouquet	Berlin-Mason
Say It with Music—Blue Skies—	
A Pretty Girl Is Like a Melody—	
Always—Alexander's Ragtime Band	

INTERMISSION

THE STAR SPANGLED BANNER

Let Me Entertain You: The Music of Jule Styne	arr. Stevens
Together Wherever We Go—Just in Time—	
Make Someone Happy—The Party's Over—	
Let Me Entertain You—People	
1812, Overture Solennelle	Tchaikovsky
Patriotic Sing-Along	arr. Hayman
America—America the Beautiful—	
Yankee Doodle—I'm a Yankee Doodle Dandy—	
Columbia, the Gem of the Ocean—This Land	
Is Your Land—You're a Grand Old Flag—	
Battle Hymn of the Republic	

Special thanks to the Baldwin Piano and Organ Company for providing the Boston Pops Esplanade Orchestra with the use of a Model 636 organ for this year's Esplanade Concerts.

The Boston Pops New Music Program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

GUEST ARTIST



JOHN MAUCERI

Making a return appearance as guest conductor of the Boston Pops Esplanade Orchestra, John Mauceri is in his first season as music director of The Scottish Opera. His most recent recordings range from Rimsky-Korsakov's *Scheherazade* with the London Symphony for MCA to a new *My Fair Lady* with Dame Kiri Te Kanawa, Jeremy Irons, Jerry Hadley, and Sir John Gielgud for Decca/London. Last summer he replaced an indisposed John Williams on the Boston Pops Esplanade Orchestra's national tour. Other highlights of last season include receiving the Grammy award for Best Opera Recording for *Candide*, making his Lyric Opera of Chicago debut in *La bohème*, appearing as music director of PBS's *Gala of Stars*, and conducting the London Symphony and Dame Kiri Te Kanawa in a concert televised by the BBC.

Born in New York, John Mauceri graduated from Yale and taught there for fifteen years. In 1985 he was awarded that university's first Arts Award for Outstanding Achievement. A conducting fellow at the Tanglewood Music Center in 1971, Mr.

Mauceri made his professional conducting debut at Wolf Trap with Menotti's *The Saint of Bleecker Street* in 1973. He has since appeared at the Metropolitan Opera, La Scala, New York City Opera, San Francisco Opera, Welsh National Opera, English National Opera, and the Royal Opera, Covent Garden. Since his orchestral conducting debut with the Los Angeles Philharmonic in 1974, he has led, among others, the Philadelphia Orchestra, the Israel Philharmonic, the Royal Philharmonic, the Orchestra of Santa Cecilia in Rome, the French National Orchestra, and the San Francisco Symphony.

Mr. Mauceri continues as Music Director of Orchestras at The Kennedy Center and is the former Music Director of the American Symphony Orchestra. Deeply committed to the preservation of the American musical theater heritage, he is also Consultant for Music Theater at the Kennedy Center and a Trustee of the National Institute of Music Theater. Last season he was nominated for a Grammy in the category of Best Original Cast Album for *Song and Dance*, which he conducted during its Broadway run. Mr. Mauceri supervised the Kennedy Center's recent production of *Carousel*, and prior to that he won several awards, including a Tony, for *On Your Toes*, which he co-produced. Over the years he has supervised or conducted major new editions of such classics as *Naughty Marietta*, *Street Scene*, *Candide*, *Girl Crazy*, *Anything Goes*, and *Pal Joey*. He is currently restoring music to *Showboat*, *Girl Crazy*, and *Lady in the Dark* on a grant from the National Endowment for the Arts, of which he was previously a member of the advisory panel. He has recorded for the CBS, London, MCA, Polydor, RCA, and New World labels.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, July 7, 1988, at 8

JOHN MAUCERI conducting

THE ESPLANADE

THE STAR SPANGLED BANNER

Symphonic Dances, Op. 45	Rachmaninoff
Non allegro	
Andante con moto (Tempo di valse)	
Lento assai—Allegro vivace	

INTERMISSION

Hooray for Hollywood!	Whiting-Williams
Tara's Theme from <i>Gone With the Wind</i>	Steiner
Flying Theme from <i>E.T. (The Extra-Terrestrial)</i>	Williams
Richard Rodgers Waltzes	arr. Anderson
New York, New York	Kander-Byers

Special thanks to the Baldwin Piano and Organ Company for providing the Boston Pops Esplanade Orchestra with the use of a Model 636 organ for this year's Esplanade Concerts.

The Boston Pops New Music Program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, July 8, 1988, at 8

JOHN MAUCERI conducting

THE ESPLANADE

THE ARTHUR FIEDLER CONCERT

THE STAR SPANGLED BANNER

Danse Russe from <i>Petrushka</i>	Stravinsky
Tahiti Trot	Shostakovich
Cinderella Waltz and Midnight	Prokofiev
<i>Boléro</i>	Ravel

INTERMISSION

Hooray for Hollywood!	Whiting-Williams
<i>The Philadelphia Story</i>	Waxman
Tara's Theme from <i>Gone With the Wind</i>	Steiner
<i>The Adventures of Robin Hood</i>	Korngold
Flying Theme from <i>E.T. (The Extra-Terrestrial)</i>	Williams
The Ride to Dubno from <i>Taras Bulba</i>	Waxman

Special thanks to the Baldwin Piano and Organ Company for providing the Boston Pops Esplanade Orchestra with the use of a Model 636 organ for this year's Esplanade Concerts.

The Boston Pops New Music Program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, July 9, 1988, at 8

JOHN MAUCERI conducting

THE ESPLANADE

THE STAR SPANGLED BANNER

Symphony No. 3 in C minor (Organ), Op. 78
Adagio—Allegro moderato—Poco adagio—
Allegro moderato—Presto—Maestoso

Saint-Saëns

INTERMISSION

Everything's Coming Up Roses, from *Gypsy*

Styne-Ramin

Richard Rodgers Waltzes

arr. Anderson

Ciribiribin

Pestaloza-Osser

Begin the Beguine

Porter-May

Sing, Sing, Sing

Prima/Goodman-Hyman

Special thanks to the Baldwin Piano and Organ Company for providing the Boston Pops Esplanade Orchestra with the use of a Model 636 organ for this year's Esplanade Concerts.

The Boston Pops New Music Program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

B O S T O N

P O P S

1 9 8 8

Salute to John Philip Sousa arr. Williams
The Washington Post—The Thunderer
Sempre Fidelis—El Capitan—
Stars and Stripes Forever

Shaker Hymn from *Appalachian Spring*
Copland

The Songs of Stephen Foster arr. Knight
Overture—Ring the Banjo—Jeannie with the
Light Brown Hair—Old Folks at Home—My
Old Kentucky Home—Camptown Races—
Beautiful Dreamer—O' Susannah—Finale

Bugler's Holiday Anderson

The Spirit of '76 arr. Walker
Johnny Cash



Complimentary Program

Boston Pops
Esplanade Orchestra
John Williams, Conductor

Saturday evening,
July 4, 1987 at 8:00
on the Esplanade

INTERMISSION

The Star Spangled Banner

Selections from *The Wizard of Oz*
Arlen-Stevens

We're Off to See the Wizard—Ding Dong
the Witch is Dead—If I Only Had a Brain—
Munchkin Land—Merry Old Land of Oz—
Somewhere Over the Rainbow

Patriotic Sing-Along Hayman
America—America, the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—Columbia, the Gem
of the Ocean—This Land is Your Land—
You're a Grand Old Flag—God Bless America

1812, Overture Solennelle Tchaikovsky



We're Lookin' Good! Williams
Composed for the Special Olympics in Celebration
of the 1987 International Summer Games

The Boston Pops new music program is principally funded
by a generous grant from the Chiles Foundation of Portland,
Oregon.

John Williams and the Boston Pops Orchestra record
exclusively for Philips Records. Baldwin Piano

Back home again on the fourth

FOURTH OF JULY
ESPLANADE EVENT 1987

Believe it or not, some nights it's a little lonely out here. There are times in the year when you can walk the length of the Esplanade from the Science Museum to the B.U. bridge and not meet another soul. But not tonight.

Tonight is a reunion, and the gang's all here. You're here, John Williams and the Orchestra are here, the fireworks barges are back on the river, the National Guard is here with the big guns, and the church bells are all tuned up.

Take a look around. You might well see somebody you recognize. Surveys show that more than half of us have been here on the Fourth before. Most of us who return have been to an average of three of these extravaganzas since they began in 1974, and a handful of us are gathered tonight for the fourteenth time.

Last year, we held off until the Fifth, but for a very good reason. When it was time to rededicate the Statue of Liberty, the nation turned to Boston. The word of purvey of celebrating had spread across the land. Millions of people spent last July 4th in front of their television sets as John Williams gave the downbeat from New York harbor. Tonight will be a reunion for them, too. At eight o'clock sharp, the nation will be tuning in to us on hundreds of PBS stations from coast to coast.

Take another look around. Someone very special is expected here tonight, and he or she might be sitting very close to you. He or she might, in fact, be you.

Our records indicate that sometime this afternoon or evening, unless the weather turns bad and only a few of us show up, the three millionth person to attend these celebrations will be here. Someone — maybe woman, child, or man; maybe young, maybe old — will come onto this beautiful riverbank with a blanket under one arm and a trashbag and a program under the other, to bring the attendance over the years to three million.

That's more people than live in twenty-one of these United States. People have come here from all over the country and all over the world to attend this celebration, and tonight's reunion will be no exception.



THE LEADER OF THE BAND

Maestro John Williams returns to the Fourth of July stage for the eighth time tonight. This native New Yorker was caught in the spell of Hollywood's magic lantern almost four decades ago. When he took up the position of Conductor of the Boston Pops in 1980, his music, if not his name, were well known to millions. John Williams had created the music that thrilled audiences in a parade of major motion pictures. "Star Wars" and "E.T." only top the list that stretches to more than sixty films. His collection of Oscars, Grammys and Emmy Awards is deservedly large and constantly growing, and it is topped off by a number of gold and platinum records.

While becoming a film legend himself, John Williams has also become a familiar visitor in our own homes through the television series "Evening At Pops." His music opens every edition of the NBC Evening News, and Williams has become the foremost composer of the music by which America marks important occasions. Boston celebrated its 350th anniversary to the strains of his "Jubilee 350 Fanfare," and athletes marched to the 1984 Olympic Games to Williams' official fanfare and theme. Last year, his "Liberty Fanfare" rang around the world as the torch on the Statue of Liberty was rekindled, and this year, visitors to Boston's Museum of Science experience the magic of the new Mugar Omnimax Theatre to the theme of Williams' "Hymn to New England."

THE GUEST STAR

Mr. Williams' guest, Johnny Cash, was born in Kingsland, Arkansas, in the pit of the Great Depression. This son of rural cotton farmers believes in the American Dream because he has lived it. He travels to Boston to present the World Premiere of an important composition that celebrates his faith in the nation.

"The Man In Black" has become a leading symbol of the dignity of patriotism. His road to fame winds from the Memphis studios of Sun Records in 1955 through the Grand Ole Opry, a widely acclaimed network television program, numerous hit records, and an appointment to the Songwriters' Hall of Fame. But as glamorous as Cash's career has been, it has remained firmly fixed to the roots from which he comes. Long a champion of social causes and the common man, Cash will, this evening, present his latest celebration and tribute to the America he loves.

THE PLAYERS IN THE COMPANY

The Boston Pops Esplanade Orchestra is the latest outgrowth of the tradition that began right here. For many years, the Boston Pops has been comprised of players from the Boston Symphony, but the popularity of both Symphony and Pops concerts, as well as Tanglewood and a busy tour schedule, has demanded the formation of this ensemble. Several of the players in stage this evening are returning for the fourteenth time.

Usually, the Pops Esplanade Orchestra is about eighty-five players strong, but for this occasion, the ranks are swelled by some special sections for the "1812 Overture."

HISTORY IN THE BELFRY

The piece that Johnny Cash has written salutes, in part, Boston's Paul Revere. Well known as patriot, silversmith, and horseman, Revere was also a ringer of bells. Carrying on his tradition, the Advent Guild of Bell Ringers will again ascend to the ancient "ringing room" in the Church of the Advent.

The ropes which extend through the wooden ceiling of the tiny room rise up to the rafters and a set of eight bells weighing almost ten thousand pounds. These rare English change-ringing bells, one of very few sets in America, were cast in the same foundry as were Big Ben and the Liberty Bell. At the appropriate moment in the "1812," the huge bells, ranging in width from two and one-half to over four feet, will join the orchestra in a ringing climax, showing again the precision and continued dedication of the Advent Guild of Bell Ringers.

THE THUNDERING CANNONS

The Yankee Division shows up on time, too, a tradition that began December 25, 1776, when tonight's artillery unit crossed the Delaware with General George Washington. The members of B Battery, First Battalion, 101st Field Artillery return to their place on the Esplanade this evening, but instead of crossing the river, they'll be ready to lend their roar to the "1812."

Be sure to respect the safety zone around the cannons. Not only will they be extremely loud, they will be laying down a heavy barrage of flame and smoke when they fire.

THE FLOTILLA

Captain Ken Clark is in command of the fleet of barges on the river. The ships might be rusty, but these craft are loaded to the gunwales with high explosives. This reunion is the fourth for Clark and the crew of Pyrotechnology, Incorporated, who have been busy for days assembling, wiring, and loading a spectacular fireworks display. The two dozen Pyrotechnology experts are, in real life, musicians and pipe organ builders, laser technicians and computer programmers; but for a few days each year, they are ordnance and explosives specialists, transforming the night sky with bursting, booming excitement.



THE GOLDEN ANNIVERSARY REUNION

One man marks his fourteenth return to this event tonight, but his part in these concerts stretches back a half-century. On July 4th, 1974, Harry Ellis Dickson crouched in the middle of the crowd trying to read a score of the 1812 Overture by the dim green glow of an emergency light. His job was to call in the cannons, the churchbells, and the fireworks at precisely the point Mr. Fiedler had indicated.

Harry Ellis Dickson first played in the Boston Pops in 1938. In 1958, he became its assistant conductor, associate conductor in 1980, and is presently Associate Conductor Laureate.

Titles and statistics do not tell Mr. Dickson's story: A Cambridge native, graduate of the New England Conservatory of Music, and recipient of numerous honors and accolades, Dickson has always remained "Harry." A warm, gracious, and unassuming man, Harry Ellis Dickson has been a strong backbone of the institution of the Boston Pops. He created the popular Boston Symphony Youth Concerts almost thirty years ago. Author of two books on the Pops and Fiedler, he has stood on the podium as conductor of famous orchestras for more than a generation.

But Harry Ellis Dickson has distinguished himself in the wings as well. Always ready at a moment's notice to step in or lend a hand, always ready to do the work while others stand in the spotlight, Harry has earned a special place in the hearts of his colleagues, his fans, and all who know him.

SPECIAL EVENTS GROUP

Back in the summer of 1973, the Boston Symphony Orchestra's Tanglewood season included a rendition by the Boston Pops Orchestra, led by Arthur Fiedler, of Tchaikovsky's "1812 Overture Solennelle." Black powder cannons, picturesque but hardly precision-timed, were featured in the performance. Among the members of the audience that night was David Mugar, a personal friend of Fiedler's and, at the time, an Overseer of the BSO. The evening was memorable to Mugar because of the orchestra's exciting and unorthodox "guest performers," which brought the battle feel of the "1812" to life. The evening was memorable to Fiedler because of the frustrating lack of synchronization of the cannon-fire with Tchaikovsky's score.

Months later, in one of their frequent conversations, Maestro Fiedler spoke to Mugar in great disappointment of the waning popularity of the free Esplanade concerts he had founded on the Fourth of July more than forty years earlier. Remembering the excitement of that summer evening at Tanglewood, Mugar suggested presenting Tchaikovsky's "1812 Overture" at the Hatch Shell. The performance could take place on the Fourth of July, a date in which Fiedler traditionally conducted, and the concert could be followed by fireworks shot from barges anchored in the Charles River. Mugar even offered to find a solution to the problem of timing the artillery. Fiedler's response was both immediate and enthusiastic, "You bring the fireworks," he said, "And I'll bring the music!" Thus was born the idea that led to this unique Boston celebration.

Mugar enlisted the help of his friend Bib Carey, and together the pair sought out church bells and put together the logistical support and coordination services for the event. In 1974 that consisted of only four two-way radios, a collection of electric guitar amplifiers to carry the sound of the church bells, eighteen portable toilets, and a tiny handful of volunteers.

Despite fears that no one would attend the unusual event, by concert time over fifty thousand people had gathered, overflowing the area. A new Boston tradition was launched that night, and with its growth came the need for a team approach to serving the people.

Special Events Group is the team that has grown from a handful of enthusiasts to a tightly-knit organization of more than sixty-five skilled volunteers under the direction of Producer Nancy Randall. Special Events Group, Inc., a non-profit corporation, is the coordination point for the many agencies and organizations and institutions who combine to present this event. David Mugar is the Executive Producer of this event, and his family has provided the funding for the fireworks, programs, sound system, communications, trash bags, and many other elements of the show.

The Special Events Group has been called upon to provide planning and logistical support at many occasions around Boston, including the visit of Pope John Paul II, the dedication of the John F. Kennedy Library, the Boston Arts Festival here at the Esplanade in 1985, and a number of public safety and coordination projects undertaken in a less-publicized manner at the request of the City of Boston. Special Events Group works throughout the year organizing and planning this and other events, and is affiliated with Capron Lighting and Sound, Pyrotechnology, Inc., and the Trustees of the Esplanade.

METROPARKS

William Geary was a boy when he came to hear Arthur Fiedler and the Boston Pops play, but when he grew up to become MDC Commissioner, it seemed that the Hatch Shell came to life for only a few brief moments each year. Remembering the joy he felt as a child, Bill Geary set out to change that, creating the concept of MetroParks and beginning an unprecedented improvement program, not only along the Esplanade, but at parks across the eastern half of the Commonwealth. At the Shell, he instituted the MetroParks Concert Series, already well into its most ambitious season yet.

Sunday evenings are devoted to Jazz and Dance; Mondays to International Music; Tuesdays are for Country Music; and Wednesdays are Oldies night. Swing Orchestras and Big Bands hold sway on Thursday nights, and Fridays bring a film festival of classic family features. Saturday night is for classical music, and there will be 16 special events spread throughout the season, which culminates in a concert by Ray Charles on September 12th. You can get a complete listing of the performances by calling 727-5215.

Commissioner Geary is only one of literally hundreds of MDC personnel who are here for today's reunion. Behind the scenes of this event are 300 MetroParks employees and 400 MetroPolice officers, many of whom were here when the sun came up, and many of whom will be here long after we've gone home. Their diligence and dedication on behalf of us all are major components of this celebration.

THE FOURTH FAMILY ALBUM PICTURE SEARCH

**\$250
REWARD**

Photo by
Howard H. Wisniewski
winner of the 1986
Fourth Family Album
Picture Search



Once again this year, we're having an informal photography contest. We're looking for the one photograph that best captures the spirit of this celebration on the Esplanade. There will be a \$250 prize awarded to the winner.

The rules are simple:
1. Only pictures taken July 4, 1987, on the Esplanade are eligible.
2. Only prints, no negatives or slides, may be entered. Prints can be any size or process, black & white or color, but they should be copies, not originals.
3. You keep the negative in your possession.

1. Please write the following information on the back of your print: the title (if any), your name, your address, and your telephone number.

5. No prints will be returned, so remember to send a copy. The contest ends August 31, 1987, and the winner will be notified by October 15th. We'll all get to see the winning photograph right on these pages, next year.

Send pictures to: Fourth Family Album
Special Events Group, Inc.
One Bulfinch Place
Boston, MA 02114

Remember — send a copy, since no pictures will be returned. Good luck!



SPECIAL EVENTS GROUP, INC.

A Non-Profit Corporation For The People of Boston

STAFF
David G. Mugar
Executive Producer
Nancy A. Randall
Producer

Lauree A. LeClair
Associate Producer
Robert U. Carey
Associate Producer

Dee Allen
Assistant to the Producer
George K. Regan, Jr.
Media Coordinator

PROTECHNICS
Kenneth Clark
Pyrotechnology, Inc.

SPECIAL CONTRIBUTORS
Laurence H. Goodley
Steve MacDonald
Mary Jane Slavicek
Dana Nickerson
Peter Shearlin

VOLUNTEERS
Anthony Capuccia
Esther Capuccia
Sybil Carey
Leah Carey
Roberta Coffey
Harvey Diamond
Lynda Diamond
Joel Diamond
Peter Fiedler
Deborah Fiedler
David Gump
Susan Harman
Anne Harman
Carolyn Harman
Sandra Goggin
Laurence Goodley
Janel Green
Jonathan Harpison
Patricia Harpison
H. Ronald Harris
Jan Harberg
Kevin Johnson
Eileen Johnson
William Kendig
Susan Kendig
Christopher Kendig
Nathan Kendig
Bernadette Kennedy
Rochester Lerer
James MacDonald
Anne MacDonald
Richard MacDonald
Ed Mawer
Linda Mawer
Carolyn Mugar
Jennifer Mugar
Pete Mugar
Jonathan Mugar
Dana Nickerson
Jane Nickerson
Paul O'Leary
Leanne R. O'Leary
John Platts
Richard Randall
Craig Randall
Jill Sapiro
Pamela Sapiro
Brian Susan
Garen Susan

Peach Todd
Sherwin R. Weiler
Bib, Robert
Peter Woloschuk

WITH THE COOPERATION OF
John Williams
Conductor of the
Boston Pops Esplanade Orchestra

Kenneth Hays
Managing Director
Boston Symphony Orchestra, Inc.

Metropolitan District Commission
William J. Geary
Commissioner

Leo Rodriguez
Leo Lydon
Jh Impolitan Parks System

Metrolife
Supt. William J. Urton
Bry. Supt. Al Segler
Capt. Daniel P. Murphy
Capt. Daniel J. Gurek
Capt. John Blakey

City of Boston
Dept. of Health & Hospitals
Lewisa W. Pollack
Commissioner

Boston Fire Dept.
Leo D. Stapleton
Commissioner

Joseph Wolfe
Assistant Fire Marshall

Emerson College
Roger Thane
Chairman

Dr. Alfred E. Juening
President

Capron Incorporated
James Warwick
President

Massachusetts National Guard
Major General Anthony C. Spadaro
The Adjutant General

First Battalion
101st Field Artillery
28th (Aviation) Infantry Division

Guilford Bell Ringers
Church of the Advent
Donald Morrison
Ringmaster

Boston Police Department
Francis M. Beach
Commissioner

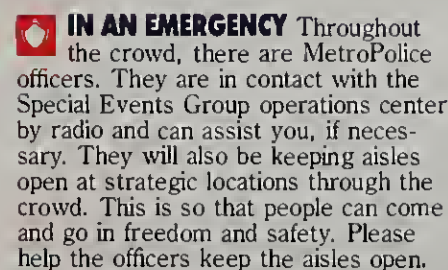
Paul F. Evans
Superintendent
Bureau of Field Services


Massachusetts Dept. of
Public Safety
William M. Cate
Commissioner


Joseph Sarantio
Leo Wright
State Police Explosives Experts

1987 Special Events Group, Inc.

**SPECIAL EVENTS GROUP
HAS PROVIDED MANY FACILITIES
FOR YOUR COMFORT
AND SAFETY**



 **RESTROOMS** More than 130 portable restrooms have been brought in for your comfort. Refer to the map for the location nearest you. For handicapped persons, there is a permanent restroom facility to the right rear of the Shell, and another to the left of the area covered by the map, near Dartmouth Street on the Esplanade.

 **MEDICAL SERVICES** The Boston Health and Hospitals Emergency Medical Service works closely with Special Events Group to provide for

your safety. Their personnel are at the locations indicated to give simple first aid. For more serious incidents, there are Emergency Medical Services ambulances standing by on Boston streets at the edges of the crowd to provide quick transportation, if necessary. On the river side of the Esplanade, there is a mobile water ambulance, in addition to the many MetroPolice patrol boats. These are linked by radio to dispatchers in the Special Events Group operations center for prompt response. NOTE: Boat Landing No. 2 is a restricted area for use only by MetroPolice, Emergency Medical Services, and Special Events Group boats.

↑ LOST PEOPLE For Kids Only: Special Events Group personnel have a facility for lost children to the right of the Hatch Shell. This is for lost children and their parents *only*. Lost children will be brought to this tent and cared for. The names of lost children

actually in the tent will be broadcast on the public address system approximately every forty-five minutes. The announcement of names will be strictly limited to this circumstance.

M For Bigger Lost People: A central Meeting Place for people who become separated from each other is located on the traffic island beneath the Arthur Fiedler footbridge. If you become separated from the people you came with, we suggest you go to this location to find them.

MetroPolice officers and Lost Kids' personnel will be directing lost people to this location.

SOUND TOWERS Special Events Group has engaged the services of Capron Incorporated to provide high quality sound reinforcement over a broad area. The towers are very powerful, and they will be very loud. Those who do not like loud music should find

a place away from the towers. The towers will be louder during the actual concert than they are during the day, so you should choose your location with this in mind. Beginning at Noon, the sound system will carry recorded music and special announcements.

T TRASH By the time you read this, we hope you have a trash bag. Special Events Group has brought in tens of thousands of plastic trash bags. If you did not receive one on your way in, additional bags are being distributed throughout the Esplanade area. Keeping the Esplanade as clean as possible is your part of this event. Please put your trash, and any other trash you see around, in the bag. If necessary, share your bag with your neighbor. At the end of the evening, tie a knot in the top of the bag and place them in piles on the ground. A clean-up crew will move into this area late tonight when we leave. You can help them by

getting every bit of trash into these bags.

WEATHER Meteorologist Peter Neilley is in the MIT weather radar center, with a direct line to the Special Events Group operations center. If a shower or a thunderstorm approaches, you will be warned in advance by means of the public address system, and given as much information about intensity or duration as we have available. Only in the case of very severe weather will the concert be cancelled.

TELEVISION This evening's concert is part of "Evening at Pops" and is being broadcast live throughout the Public Broadcasting Service. "Evening at Pops" is made possible by grants from the Digital Equipment Corporation and Public Television Stations. Special thanks to American Airlines and the Back Bay Hilton.

PUBLIC TRANSPORTATION Here are the easiest ways to leave the area by public transportation:

Red Line Go to the Charles Street Station, by walking along the Esplanade or Storrow Drive toward the upper right-hand corner of the map. The Charles Street Station is a few blocks beyond that point.

Green Line Arlington Street Station: Walk along either Arlington Street or Berkeley Street. The station is about six blocks ahead at Boylston Street.

Copley Station: Walk along Clarendon Street. The station is about six blocks ahead and one block to the right, at Dartmouth Street and Boylston.

Use the Green Line for connections to the Blue Line at Government Center and to the Orange Line at Haymarket and North Stations.



Sing-along

Arranged by
Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where by fathers died! Land of the Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties. Above the fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a pony.
He stuck a feather in his hat and called it macaroni.
Yankee Doodle keep it up, Yankee Doodle dandy.
Mind the music and the step, and with the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle do or die
A real live nephew of my Uncle Sam,
Born on the Fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I am a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
Thy mandate makes heroes assemble
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white, and blue!
Three cheers for the red, white and blue!
Three cheers for the red, white and blue!
Thy banners make tyranny tremble,
Three cheers for the red, white, and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land,
From California to the New York island,
From the redwood forest to the Gulf Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie

TRO-© 1956-1958-1970 Ludlow Music, Inc., New York
Used by permission.

YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag;
And forever in peace may you wave;
You're the emblem of the land I love;
The home of the free and the brave.
Ev'ry heart beats true, Under red, white and blue
Where there's never a boast or a brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

GOD BLESS AMERICA

Words and music by Irving Berlin

God bless America,
Land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam.
God bless America,
My home sweet home.

Copyright © 1938, 1939 Irving Berlin.

*Copyright assigned to Gene Tunney, A.L. Berman, and
Ralph J. Bunche as trustees, God Bless America Fund.*

All rights reserved.

